

UNIVERSITY OF TORONTO FACULTY OF MUSIC

FACULTY RECITAL

C 91-49

David Tanner, saxophone

Friday, October 11, 1991

8:00 pm

Walter Hall

PROGRAMME

The Saxophone in the New World

David Tanner, saxophone

with

Patricia Krueger, piano

Steve Smith, piano

Gary Binsted, bass

Sonata for Soprano Saxophone
and Piano (1972) (first movement)

Gerhard Wuensch

Singen (Wol) for tenor saxophone and piano (1990)

E. Clare Stewart

"*Ich zoch mir einen valken...*"

"*Kramer, gip die varwe mir...*"

"*Owe war sint verswunden...*"

Interlude and Valsette
from *Sonata for Alto Saxophone and Piano* (1972)

Violet Archer

Sonata for Alto Saxophone and *Piano* (1945)

Paul Creston

With vigor

With tranquility

With gaiety

INTERMISSION

Five Decades of American Alto Saxophone Innovators

Saxophobia (1918)	Rudy Wiedoeft
Oodles of Noodles (1933)	Jimmy Dorsey
Prelude to a Kiss (music by Duke Ellington, 1938)	Johnny Hodges
Strange Meadowlark (music by Dave Brubeck, 1959)	Paul Desmond
Scrapple from the Apple (circa 1959)	Charlie Parker
Sonata for Alto Sax and Piano (1980)	Phil Woods

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Tonight's Artists

▪ **DAVID TANNER** earned Bachelor and Master of Music degrees at the University of Toronto, and also studied briefly at the Berklee College of Music and at Humber College. A veteran of *Lighthouse* in the middle 1970's, he has recorded recitals for CBC national broadcast, and has twice been a soloist, with the Hamilton Philharmonic. He often plays with the National Ballet, Canadian Opera Company, Toronto Symphony, Esprit, and other orchestras. He is still an active commercial woodwind player, and can often be seen in theatre pits, backing pop artists, playing for a Bar Mitzvah reception. His 1988 LP album, *The Eloquent Saxophone*, is available on Apparition Records.

PATRICIA KRUEGER was educated at the University of Toronto, and is the pianist of the Toronto symphony.

STEVE SMITH and **GARY BINSTED** are two of Toronto's busiest jazz musicians.

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Programme Notes

Sonata for Soprano Saxophone and Piano

Gerhard Wuensch

Gerhard Wuensch was born in Vienna in 1925, He was a member of the composition faculty at the University of Toronto in the 1960's, moving to the University of Western Ontario in 1969. The *Sonata for Soprano, Saxophone and Piano* is a large work, composed for performance at the 1972 World Saxophone Congress held in Toronto.

Singen

E. Clare Stewart

Perhaps following Arnold Schoenberg's advice that much remains to be said in the Key of C, lifelong Hamilton native E. Clare Stewart (b.1947) offers a piece with no sharps or flats. *Singen (wol)* contains an unusual juxtaposition of medieval and jazz elements with occasional scoops and smears in the saxophone part floating over a piano accompaniment which imitates a medieval harp. The medieval German texts suggested the rhythm and shape of the melodies.

Interlude and Valsette

Violet Archer

Violet Archer was born in Montreal in 1913. A disciple of Paul Hindemith, she is one of Canada's best known composers. The *Sonata for Alto Saxophone and Piano* was premiered by Eugene Rousseau at the 1972 World Saxophone Congress in Toronto.

Sonata for Alto Saxophone and Piano

Paul Creston

New York native Paul Creston (1907-85) was one of America's most favoured composers in the 1930's, although most of his melodic, affirmative music is forgotten nowadays. His *Sonata for Alto Saxophone and Piano* remains, in its fifth decade, probably the single most often performed American piece in the saxophone repertoire.

Saxophobia (1918)

Rudy Wiedoeft

Much of the enormous popularity of the saxophone in America in the 1920's was inspired by vaudeville/concert artist Rudy Wiedoeft (1893-1940). So many saxophones were sold that the instrument threatened to overtake the piano as America's number one home music-maker! *Saxophobia* is one of many short, whimsical pieces composed by Wiedoeft for his own performances.

Oodles of Noodles

Jimmy Dorsey

Jimmy Dorsey (1904-57) was almost without rival as America's king of the saxophone in the 1930's. Sometimes in partnership, sometimes in competition with brother Tommy, he fronted big bands as leader and featured soloist for decades. *Oodles of Noodles* was one of a series of "novelty numbers" he composed and recorded.

Prelude to a Kiss

Johnny Hodges

Taking time off for only a few brief forays in other directions, Johnny Hodges (1906-70) was the dominant voice in the saxophone section of Duke Ellington's band for virtually all of his own career, and most of the Ellington years. Although white musicians had always been profoundly influenced by black music, it was not until the 1940's that white America first began to acknowledge the existence of black bands. Ellington wrote *Prelude to a Kiss* in 1938, and as it remained a perennial favourite, he continued to use new arrangements, make new arrangements and make new recordings of it every few years, reassigning the tune to different soloists each time. This performance is lifted from a 1957 recording featuring Hodges at his finest - the liner notes describe him as "the greatest lyric voice of the Ellington orchestra, and quite possibly the whole of jazz".

Strange Meadowlark

Paul Desmond

The departure from chronological order here is to introduce another distinctive lyric voice: Paul Desmond (1924-77), who devoted most of his career to another very successful musical partnership, the Dave Brubeck Quartet. Foretelling the popularity this group would sustain through the 1960's, their 1959 album *Time Out* was major commercial success - largely because of Desmond's tune, *Take Five*. On the same album, Desmond reaches his lyrical ascendancy on Brubeck's *Strange Meadowlark*.

Scrapple from the Apple

Charlie Parker

The most influential saxophonist in the history of jazz, Charlie Parker (1920-55) created a new style of improvisatory saxophone playing in the late 1940's and early 50's. His influence and the "Bebop" genre remain, even after forty years, as the basis for the styles of most jazz saxophonists today. *Scrapple from the Apple* is one of many jazz "heads" which Parker created to fit over the harmonic foundations of existing standard tunes.

Sonata for Alto Sax and Piano (1980)

Phil Woods

If there is one singular greatest living saxophonist, it might very well be Phil Woods (b. 1930). He arrived on the New York jazz scene during Parker's final days, and has been noted ever since as an exceptional, but conservative, jazz artist, while more innovative players have attracted more attention. Now in his sixties, he is still in top form, and gives us a legacy of many great recordings - and a few fine compositions. The programme concludes with his *Sonata for Alto Sax and Piano*.